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Columbia College Chicago

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Columbia Chronicle

Volume 20, Number 8

Monday, May 9, 1988

Columbia College, Chicago

Best AIDS defense is education, panel says

By Penny Mateck

School and local officials last week agreed more education is needed to better understand the complexities of acquired immune deficiency syndrome (AIDS).

Participating in a panel discussion in conjunction with Columbia's AIDS Awareness Week, speakers addressed a variety of issues and shared with the sometimes near-full Ferguson Theater audience a wealth of information.

"Once everybody's educated, we'll be doing something to stop the epidemic," explained Dr. Bruce Dan, panelist and medical editor for WLS Channel 7.

Dan added that as of May 1, 1988 there were 60,000 reported cases of AIDS here in Chicago yet the epidemic is not getting worse.

"It will only be out of control if we don't stop transmission," Dan said.

According to Dan, the AIDS virus is not a particularly potent virus, yet it is powerful for one reason.

"When the virus enters the body it attacks and kills a certain cell in our body called a myosite. These are the cells instrumental in keeping your immune system healthy," he said.

Researchers point to the fact that most people don't die from AIDS itself,

but from complications brought on by a weakened immune system.

In an added effort to educate the public, the United States government will be distributing more than 110 million 8-page brochures to every home in America and military men overseas containing facts about AIDS. The brochures will be printed in at least two languages and will be sent out in October as a part of the "America Responds to AIDS" program, Don explained.

According to one school official here at Columbia, students are eagerly seeking AIDS information.

"I'm finding a climate of concern," explained Steven Russell-Thomas, academic dean and panel participant.

Thomas also serves as a volunteer counselor at the Howard Brown Clinic and explained that the lack of knowledge hasn't resulted in a sort of racism to evolve.

"I don't see the homophobia, the kind of scared rejection that we hear about at larger schools," Thomas said.

Paul Wenson, a Columbia senior with AIDS, shared his thoughts on coping with the disease.

"I'm not dying from this disease, I'm living with it," he said.

Wenson told audience members that



Chronicle/George Niman

Dr. Arthur Brewer, (second from right) of the Chicago Board of Health, answers a question from the audience during a panel discussion on AIDS May 3. Looking on are Columbia senior Paul Wenson (far left), Chicago Tribune reporter Jean Latz Griffin and Benjamin Wolf of the ACLU. Not pictured are Dr. Bruce Dan and Steven Russell-Thomas.

he feels his life is a lot better now and that he's changed a lot of his ways.

"I just want people to know you have an opportunity to make something positive out of what appears to be very negative," he explained.

Wenson believed education and communication are the two most important factors in preventing the spread of the disease.

The issue of AIDS testing for a marriage license was also discussed.

Dan attributed the passing of a law requiring all couples taking a blood test for marriage licenses to the "lack of education on the part of the state legislature."

While 200,000 people will be screened for AIDS this year during their marital blood testing, Dan said 400 will test positive for the AIDS antibodies

while in reality 320 will be a false positive.

"We're really going to ruin people's lives [with the test] because they'll think their girlfriend/boyfriend has AIDS when they don't," Dan explained.

Dan added that voluntary screening of high risk groups, including homosexual men with multiple partners and intravenous drug users, is encouraged.

AIDS patient finds humor and courage despite disease

By Lee Bey

The classily decorated apartment of 45-year-old Mathew Hoffman is an illustration of the frailty of life.

Lush green plants grow tall in nearly every corner of the two-floor Wrigleyville dwelling he shared for years with his lover, whom he found dead there of a heart attack nearly two years ago.

Yuppies jogging for better health trot by the graystone, however, the occupant, Hoffman, has an incurable disease: AIDS.

Hoffman, a Columbia Theater Department instructor, was diagnosed as having the fatal disease almost a year ago, and since then, has endured chemotherapy, bouts of fatigue, and a 46-day stay in the hospital.

His left hand is nearly twice as big as his right, thanks to water retention in his arm. The situation is temporary, but Hoffman doesn't have full control of his hand.

Even with all that, he still smiles.

"No one with AIDS has changed, other than they have a disease that is fa-

tal," Hoffman said. "I could sit at home and brood constantly on the fact I have this disease, and that, given time, I might die of it. I could wallow in self-pity. What would I accomplish by doing something like that? Would I be happier? I doubt it."

Hoffman discovered he had AIDS about a year ago when a visit to the doctor for an allergic rash revealed spots on his arm that turned out to be Kaposi's sarcoma, a skin cancer that causes pur-

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Chronicle/Tom Holoubek

"Once you put a face on the disease, you take away some of the fear of it," Mathew Hoffman, a Columbia instructor and AIDS patient said.

Successful blood drive expected

By Kimberly Rachal

Take a seat, roll up your sleeve and look the other way.

Life Source is coming to Columbia May 12, for a blood drive that is expected to bring an impressive number of donors, according to officials.

In the past, Columbia has been known to give more blood than any college in the Chicagoland area, said John Moore, Dean of Student Affairs. Moore said that he is certain the drive will be a success this year as well.

"I know it's going to be great," he said.

The blood drive is being sponsored by Life Source, a cooperative venture of the American Red Cross and the Blood Center of Northern Illinois.

Eugene Folk, Blood Program Consultant for Life Source said it is important that people realize that for every one unit of blood donated, four to six lives could be saved.

Donors must be between 17 and 75 years old and must weigh at least 110 pounds.

Donors can donate blood between noon and 3:20 p.m. and 4:20 p.m. to 6:40 p.m.

Mini-vans supplied with all of the

equipment needed to draw blood will be set up on Harrison Street outside of the Michigan Avenue building.

"It takes about four to eight minutes to draw blood," Moore said.

However donors should allow time to get their blood pressure and pulse taken he added. Time is also needed to test the iron levels in the blood and fill out donor registration forms.

Although Life Source is expecting a great turnout for this year's blood drive, Moore and Folk explained that as little as a couple of years ago, blood donations had dropped tremendously.

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News Briefs

Cultural Center presents blues discussion

Blues musician David "Honeyboy" Edwards will speak at the Chicago Library Cultural Center May 13 at 12:15 p.m.

The topic of Edwards' discussion will be the blues artform.

For more information, call the Cultural Center, 78 E. Washington at 269-2886.

Hokin Center to show second film in series

The Hokin Student Center 623 S. Wabash will feature "Dr. Mabuse, the Gambler" May 13 at 6:00 p.m.

General admission is \$2.00, Columbia students with ID get in free.

For more information, call 663-1600 x 520.

Chicago Park District slates lifeguard tests

The Chicago Park District will hold its annual lifeguard test at 8:30 a.m. May 14 at Whitney Young Pool, 210 S. Loomis.

Applicants who pass the tests will earn \$6.45 an hour when hired.

For more information, call 294-2493.

Columbia Art Gallery presents thesis exhibition

The 1988 Master of Arts Thesis Exhibition will be held May 20 from 10:00 a.m. to 4:00 p.m. in the 11th Street Campus, 72 E. 11th St. The program is part of the "End of the Year Student Honor Exhibition" that presents student works.

There is no charge.

For more information call 663-5554.

DePaul to present food and frolic

The Theater School, DePaul University will present "Just Desserts," an evening of entertainment and desserts to introduce the community to conservatory training and performance programs at The Theater School on May 15, at 7:30 p.m. at the DePaul Performance Center, 2324 N. Fremont.

The school will serve actual dessert, including Eli's Cheesecake, at the program.

Tickets are \$5.00.

For more information, call 341-8375.

AEMMP band harkens 60s sound

By Dena Smith

The Gloryhounds, a quartet bringing back the psychedelic European dance sound of the late Sixties, are putting their pumped-up music on the AEMMP record label.

The band, exclusively signed by the not-for-profit project of Columbia College, has proven they are serious musicians.

The AEMMP signing climaxed a two-month nationwide search which attracted 150 master tape entries. The company is run by graduates and advanced undergraduates in the Management Department who carefully reviewed each tape. They chose the Gloryhounds on the basis of professional quality and commercial potential.

"We're not another R.E.M. band," David Trumfio, the lead singer and spokesperson, said. "A lot of the local bands have that same country-rock sound, but we're going in the other direction with a good balance between guitar and keyboards and heavy on the drums."

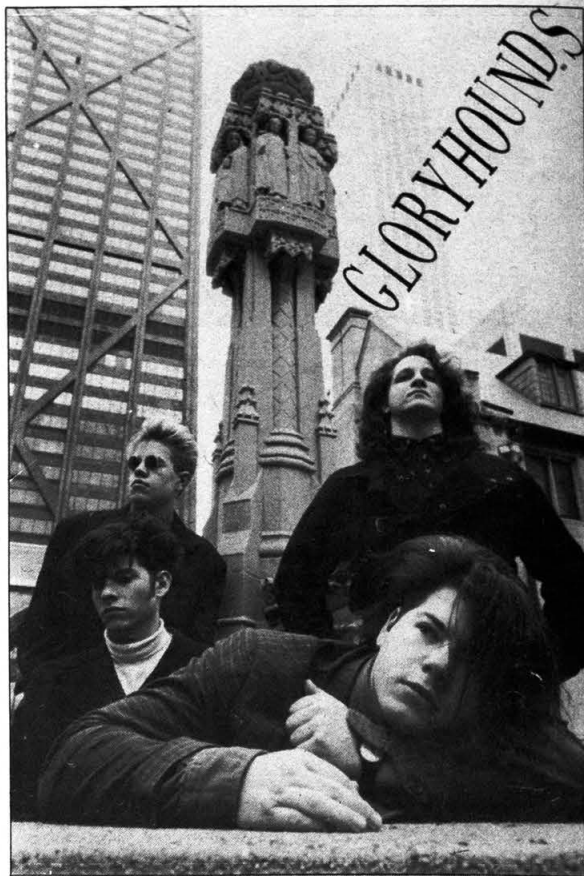
The single to be marketed features the songs "Not Today," which has radio and dance remixes and "D For Death."

The same process brought together AEMMP Records and Chicago urban/dance trio ATM last year, which led to the group's signing of a multi-year contract with Omni Records, an independent Philadelphia-based label with international distribution.

Since its formation in 1982, AEMMP has annually marketed and promoted musicians with "goal of attracting a major recording opportunity," Irwin Steinberg, former chairman of the board at Polygram Records, said. Steinberg also established AEMMP Records six years ago.

"We did that with ATM and we'd like to do it again with this new group," he added.

The Gloryhounds include Trumfio, his brother Harry, Marc Natola and John San Juan. The group's style, greatly influenced by the Beatles, has developed into an electric alternative



The Gloryhounds (clockwise from top: Marc Natola, David Trumfio, Harry Trumfio and John San Juan) was recently signed by Columbia's AEMMP label. The Band's sound is reminiscent of 60s European psychedelic.

sound in new dance music. Although the group has been together since April, 1987 all four members have extensive performance backgrounds.

David Trumfio, bassist/guitarist/keyboardist/lead vocalist, began playing the guitar at age 7 and has been performing with groups since age 10. Harry Trumfio, drummer/percussionist, commenced his drumming career eight years ago, performing in a wide range of jazz and symphonic band ensembles throughout school, as well as with a variety of outside groups.

Bassist/keyboardist Natola has likewise been performing since age 10, studying and playing with a number of groups throughout his career. Lead guitarist San Juan has been performing with a number of bands and now writes a lot of the Gloryhounds' music.

"We are very pleased to sign the Gloryhounds," AEMMP President Cindy Wells said. "The group's unique sound will offer as new style to the Chicago music scene, and we look forward to AEMMP Records' greatest success yet with them."

Career Opportunities

The UNIVERSITY OF MARYLAND INTERNATIONAL PIANO FESTIVAL AND WILLIAM KAPEL COMPETITION announces annual awards of \$15,000 first prize; \$10,000 second prize and \$5,000 third prize with other awards for semi-finalists as well. Finals will be held at THE KENNEDY CENTER, Washington, DC with the Rochester Philharmonic Orchestra. The first prize winner will also receive performing engagements including a New York Recital. The Festival and competition will be held July 14-23, 1988. Details and application write UNIVERSITY OF MARYLAND: INTERNATIONAL PIANO FESTIVAL AND COMPETITION: Summer Programs; College Park, Maryland 20742, (301) 454-5276.

GRADUATE ASSISTANTSHIPS: University of Montana provides stipend of \$4850 plus waiver of tuition and fees in the areas of light/sound; costuming and scenic design. Positions offer opportunity to grow in 2 year old, state-of-the-art facility. Contact: Mr. Patrick Shaughnessy, Department of Drama/Dance; University of Montana, Missoula, MT 59812.

JOURNEYMANSIPS: Competition is now open for (two) apprentices under master teacher in University Drama department. Must be articulate, smart, energetic with a strong acting background. Will provide hands-on experience and closely critiqued training in methods of teaching drama. \$1,000 a month; start 1/88 Or 9/88. To apply contact David Ball, Director of Drama; Bivens #206; DUKE UNIVERSITY, Durham, NC 27708.

3rd Annual **THEODORE WARD PRIZE FOR PLAYWRITING:** established to identify new, promising African American plays. Send typed, bound, copywritten manuscript with personal brief resume, short synopsis, script history including info regarding prior productions or readings. SASE to Mr. Steve Long, COLUMBIA COLLEGE, Theater/Music Center, 72 E. 11th Street, Chicago, IL 60605.

ACTORS THEATER, St Paul, MN seeking administrative and productions interns to work in box office, marketing, house management & production. Send letter of inquiry and resume to Lori Anne Williams, Marketing Director, Actors Theater, 28 W. Seventh Pl, Minneapolis, MN 55102.

INTERNSHIPS: WALKERS POINT CENTER FOR THE ARTS: Milwaukee, WI. Summer 88 intern to assist exhibitions, special events, PR, fundraising, proposal development etc. Min 8 hrs. week/Flex scheduling. Contact Jane Brite, Curator WALKERS POINT CENTER FOR THE ARTS, 438 W. National St., Milwaukee, WI 53204 or call (301) 962-8565.

INTERLOCHEN ARTS ACADEMY: (Interlochen, MI) announces internship in newswriting. Available for Fall, 1988, Winter or Spring 1989. Full-time, non-salaried with dormitory housing available. Send cover letter, resume, writing samples to Patti DeAgostino, Dir. News Bureau, INTERLOCHEN CENTER FOR THE ARTS, Interlochen, MI 49643. Complete description in JOBBANK, 4/22/88 in Career Services Office RM M607.

ILLINOIS DEPT OF COMMERCE AND COMMUNITY AFFAIRS: Community Block Grant Scholarship program. College, propriety, vocational and business school students in good standing are eligible to apply by JUNE 30, 1988. See Hazel Hosmer in Financial Aid Dept. for application.

(The above information has been provided by the Office of Career Services. For further details concerning internships and opportunities, contact Monica Weber Grayless in the Career Services office, Room 607, main building.)

Bass, tenor shortage? Maybe

CARBONDALE, Ill. (CPS)—The nation faces a serious shortage of tenors and basses, claims Leonard Van Camp, a music professor at Southern Illinois University at Carbondale.

"It is a problem nationally," said Van Camp, who, puzzled by a shortage of

male singers for his choir, took a sabbatical from the university to tour the country to find out why young men won't sing.

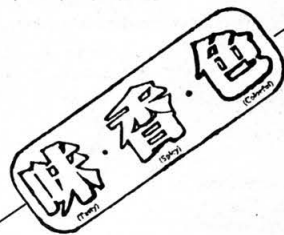
Van Camp says fewer young men are participating in choral groups from the seventh grade through college, and his

national study was piqued by his own experience.

Boys should be taught at a young age, he said, that music requires hard work and discipline. School administrators are also to blame since music programs often are the first to be cut when school districts encounter tight budgets.

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Restaurant's interior design serves senior a \$1,000 grant

By Marian Williams

Interior design student Van Bucher was awarded the \$1,000 Gilbert Grant Competition Award from the Institute of Business Designers.

Bucher, a Columbia senior was awarded the grant for his interior design plan of a restaurant.

"The main goals for me is to design total environments and give attention to every detail of the space," Bucher said. "I wanted the environment of the restaurant to have an exciting safari look that is different. I think it is important to establish new styles."

"My project of the restaurant design is titled Puma's, the mountain lion, which is on the safari basis. I took the Puma's colors of brown and black and developed a color system, with other colors around the restaurant to give it the safari look," Bucher stated.

The different types of textures that were used to cover the booths with are wood textures, straw textures, and heavy textures in fabrics. They come in

bright colors and all are very natural as if they were in organic materials.

Bucher's restaurant plan has two levels with the restaurant on the first level and the office on the second level with black steel and oak panels.

In explaining how his design came about he emphasized that what he designed is a panel system, such as half-walls used in offices. When the class was told to choose one of these systems, he did not like what was there. So he designed one of his own.

Architectural instructor, Bernie Winderow, helped him put it together, so he not only designed it, but developed it into mechanical drawings so it could be built.

Bucher also credits Tony Pantano, interior design program co-ordinator. Pantano was previously at the International Academy where Bucher was a student.

When Pantano left International and came to Columbia, Bucher followed because he wanted to finish the program with Pantano.

"So it is through this program I've won the award," Bucher said, "so my success has a lot to do with faculty and this program that Tony has set up."

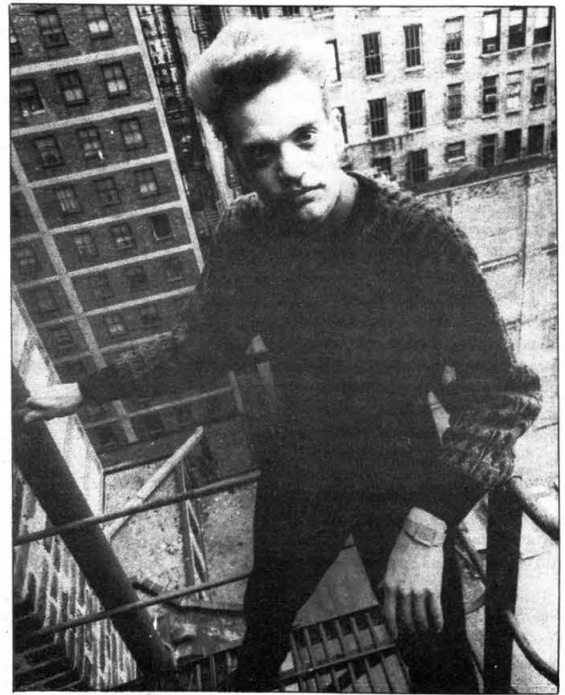
Bucher cited two elements that allowed him to win: creativity and skill. He said he has the creativity and Pantano helped him to develop it into a skilled profession.

"Ultimately, I want to establish my own business in Chicago," Bucher said. "I know where I'm going to end up. I'm not too sure on how I'll juggle to get there. The faculty's advice is to begin with a large designing firm to further establish my skills in the business."

Bucher is the second student at Columbia to win this award.

The Gilbert Grants was set up in honor of Stuart John Gilbert by the Chicago Regional Chapter for his many contributions to the aims and purposes of the Institute of Business Designers.

The IBD is the national organization of professional interior designers practicing in the contract industry.



Chronicle/Tom Holoubek

Interior design student Van Bucher, a Columbia senior, was awarded a \$1,000 grant for his design plan of a restaurant.

Small's artistic expressions blend with dance and music

By Cassandra Smith

The spotlight was on Robert Small as he danced in his first performance of "Summer Dance," and made the music come to life with the movement of his bodily expressions.

Small, a choreographer and dancer, performed a solo concert, "Dance Columbia One" at the Dance Center of Columbia, 4730 N. Sheridan Road, on April 22 and 23.

Small has been acclaimed for his artistry of motion and flexibility which was shown when he choreographed and presented five works from his repertoire including "Mutemaze," "Remembered Echoes," "Gigant and Tuber Tales." "Tuber Tales" was performed by students of the Dance Center.

In Small's performances, he showed an array of wit and deftness by using his bodily expressions which built with the music if it was intense and his expressions would fade as the music became soft and elegant.

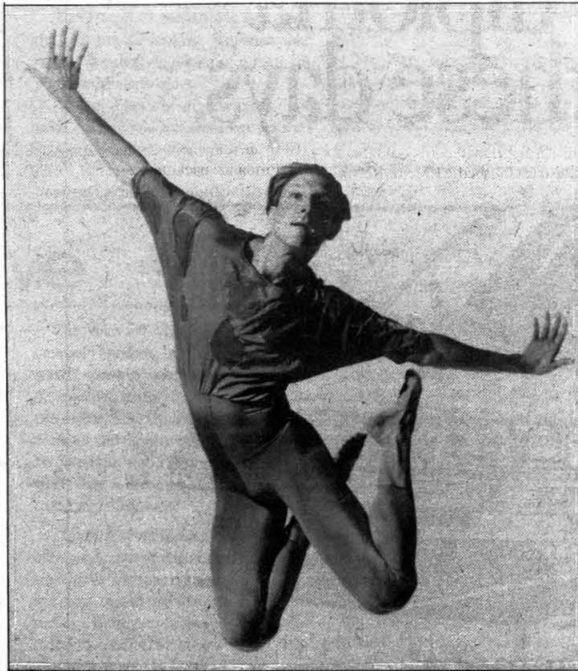
Small choreographed "Tuber Tales" but it was performed by students who were chosen through the Dance Center's Student Choreographic Workshop.

Students who performed "Tuber Tales" April 22 were Louise Coles, Linda Lenart, and Andrea Pankiewicz. Darlene Matos, Margaret Cole, and Nancy Baumgarden performed April 23.

Guest resident choreographers arrive usually two to three weeks before their performances to teach classes at the Dance Center. Small conducted a series of classes and dance workshops as part of the Dance Columbia guest residency program.

"I was stunned when Small chose me to play a part in 'Tuber Tales,'" said Darlene Matos. "I had originally planned to work back stage."

According to Matos, working with Small was a great experience. He brings



Dancer/Choreographer Robert Small demonstrated an array of wit and deftness in his performance of "Dance Columbia One" at the Dance Center recently.

abstract imagery to life in his own form of expression and he was very calm and understanding during rehearsals.

"He gave a lot of imagery to work with and you actually felt it," Matos said. The main idea he gave in helping us to reach the audience through expression was to think and use imagery.

During the performance of "Tuber Tales," there was much hard action being expressed by the three performers. Stomping the floor according to Matos was a sign of emotion. Throughout the performance the dancers kept eye contact with the potatoes which they wor-

shipped as they passed them along in an assembly line.

The performance symbolized women working in a potato field who don't like their job but must do it to survive. The performance ended with the women crawling into the potato sacks and lying on top of each other. According to Matos, Small said that this meant that the women died and have now become potatoes.

Robert Small has toured throughout the United States, Europe and off the coast of France with his own company and as a soloist since 1978.

C O M C

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TV academy announces winners

By Susan Tengesdal

Screenings of winning Frank O'Connor Memorial College Television Awards at the Museum of Broadcast Communications entertained selected professionals and aspiring film students April 27.

The Academy of Television Arts and Sciences awarded first and second place awards in five categories including Drama, Music, Documentary, News and Public Affairs and Education.

Columbia students were unable to submit original productions because there was no prior knowledge of the competition. However, students were encouraged to attend the screening and view the caliber of competition from the dominant California and New York winners.

"As far as quality is concerned, I'll put the best of our work against UCLA's anytime," boasted Ed Morris, chairman of Columbia's TV Department.

Through his recent friendship with Page Banks, administrator for the Academy's Hollywood chapter, Morris speculates that Columbia students may be accessible to the competition next year.

"We want students to know they can

compete with the California and New York schools," Price Hicks, director of educational programs and services of the Academy's Hollywood chapter said.

This year Harvard University, Oregon State University, University of Iowa and University of Washington joined the ranks of the winners.

Columbia is as good as UCLA — Ed Morris

According to Price, original productions created by students must be approved by an advisor before submittal to the regional competition. From those winners, the first and second place winners are selected and flown to Los Angeles where their films are honored at the Directors Guild Theatre. Shortly after the ceremonies, private screenings across the country are viewed by local students and professionals.

"No comedies received a first or second place award because they were extraordinarily derivative of prime-time comedies," Hicks said.

The Academy was disappointed by the comedy "clones" and requested an exception to reward no winners in the comedy category.

"The Red Wagon," the 30 minute drama winner, led the screenings of the top awards. The story encompassed the struggles of a young child going through divorce and finding comfort in a magical red wagon that followed him around and became his friend. An animated music video, "Contrapunctus," combined music from the Baroque period to synthesizer sounds dubbed over winding, colorful images. No time limit determines the quality of the production.

Hicks stressed the importance of "fresh within the mind" productions to impress the judges. Content and quality, however, secure recognition.

Along with prestige of winning, cash prizes are also awarded. First place winners receive \$2,000, second place take home \$1,000 and all regional winners receive \$450.

Morris said he recognized the quality of productions in the competition, but stressed the quality of our school competitions as well.

TEST YOUR KNOWLEDGE.

Q: How many of the people who died of lung cancer last year were smokers?

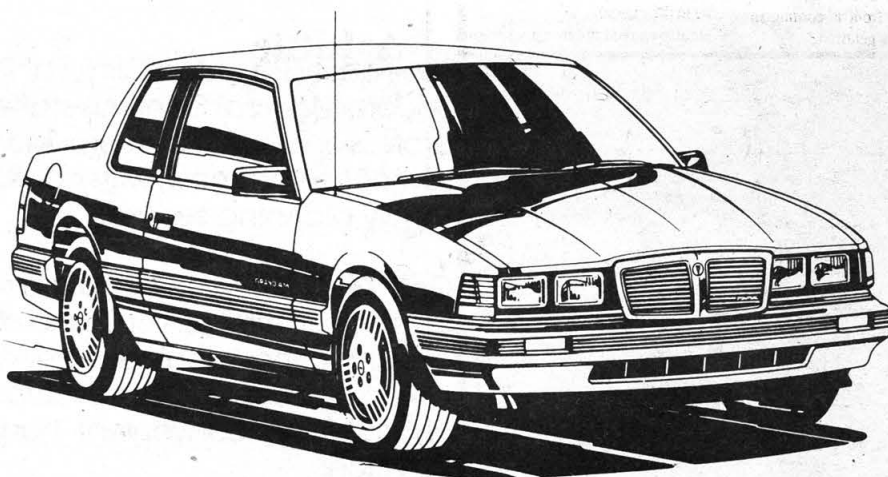
- A. 25%
- B. 40%
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- D. 80%



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AIDS patient finds humor and courage

Continued From Page 1

ple lesions and often strikes AIDS victims. Further diagnosis indicated Hoffman had AIDS.

"There was a little shock, but so many I knew had come down with it," he said. "It wasn't surprising. I don't know why. Maybe it was that I felt why should one person be left out? Why should I be the lucky one, or whatever? Maybe that's a fatalistic approach, but it didn't surprise me."

"I think my doctor was more upset



Hoffman in the fall of 1986, shortly before he was diagnosed with AIDS. He plans to return to Columbia this year.

than I was," he said. "He said he didn't get into medicine to watch his patients die."

AIDS presently plagues homosexual and bisexual men, along with intravenous drug abusers, with the three groups making up 91% of all reported cases.

Homosexuals with multiple partners—and lately heterosexuals with multiple partners—flirt with a higher risk of catching the disease, medical studies say.

"Chuck [Hoffman's lover] and I maintained a very monogamous relationship," Hoffman said. "But the incubation period [of the AIDS virus] can possibly stretch longer than six years. And there were times when there were other people, but it wasn't a promiscuous relationship."

Hoffman said he and Chuck, an acoustics expert lived together for six-and-a-half years after meeting in 1979.

"We pair-bonded," he said. "I guess that's the phrase you could use," Hoffman said. "There is no legal term for same-sex marriages."

Hoffman's smile vanished suddenly. "The greatest sadness of my life was when he had a heart attack and died," he said. "It was very sudden. It was the same type of heart attack Mayor Washington had. It comes without any symptoms, and there is nothing you can do about it. That was the most traumatic part of my life. Then it was a year—not quite a year—after that when I [was diagnosed with AIDS]."

With the disease, Hoffman tires easily, making trips to the grocery store almost unbearable unless someone travels along to carry the groceries.

Friends often come to his assistance, he said. One even gave him a wheelchair, though he doesn't need it, and he keeps it stored in his living room.

The effects of the disease has made the still boyish-looking Hoffman take on the physical debilities of a man 20, perhaps 30 years older.

"I feel like my grandmother," he said. "She could tell from her arthritis that a cold front was coming. I also know when a cold front is coming in because I ache, and I get tired."

His friends were also there to help him go through chemotherapy for the Kaposi's sarcoma.

"Nasty. Nasty stuff, that chemotherapy," he said. "Everything you've heard about it is true. There are side effects: nausea, headaches, fevers, total general aches. So when you go through chemo, it can really wipe you out."

Hoffman said he's heard of people referring to AIDS as "God's curse," and finds it amusing.

"If God intended for something like this to occur, we would have read about it in the *Babylon Chronicle* in 3000 B.C.," he said with a laugh.

"Or we would have read about it in the *Cairo Express* in 1000 B.C. that there was an outbreak of AIDS. If this is God's great curse, why has he waited so very long. And why didn't he do the same sort of thing as [He did in] Sodom and Gomorrah and just sort of zap the cities out of existence. I think AIDS is a disease like any other disease," he said.

"I don't subscribe to a vengeful and angry God," he said. "That's the Old Testament. I think some of the fundamentalist bible leaders should re-read the New Testament and the teachings of Jesus before they go out and speak for God."

"I don't think God brings curses, plagues of locusts, rivers of blood, or darkness upon the earth unless there is something that's particularly evil," Hoffman said, adding that he is "somewhat religious" and was raised Lutheran.

The New York state native attended graduate school at Yale University, studying costume design. He was a design assistant on "The Great Gatsby," selecting a dress actress Mia Farrow wore in the movie.

He also worked summer stock theater

productions featuring Joanne Worley and Barbara Rush. Hoffman's 11-year-old cat, Phaedraux, pronounced "Fido," was given to him by Rush.

Hoffman also said his family "never had any problems with my being gay," and neither did the people he worked with in his profession.

"A friend would accept you as you are," he said. "And when you work in the theater, you sometimes tend to live a little larger than normal life. You have a tendency to theatricalize things a little, and so the facts of your lifestyle becomes less important than the facts of your life—that you have fun with life."

Hoffman is familiar with one of the latest AIDS-related debates concerning FDA approval of vaccines.

Of the dozens of drugs manufactured for the treatment of AIDS, only one is approved by the Food and Drug Administration, azidothymidine, or AZT.

And the market for unapproved and bootleg drugs pouring in from other countries at inflated prices is booming, though the government forbids dispensing of these drugs.

"Why not let them have it," Hoffman said. "The government would get some valuable information, and nothing would harm the patient. If you're going to die on Friday, and you took as drug on Monday that hopefully will do something, and you live to the following Wednesday, then that drug has done some good."

"If you were going to die on Friday, and you took a drug on Monday and didn't make it past Wednesday, you're still as dead on Friday as you were going to be," he said. "But you've had

hope that Tuesday might be a better day for you."

Hoffman said while he had no big complaint against the government, he did find fault with the pharmaceutical companies' prices for AZT.

"They're charging an arm and a leg," he said. "They're making money hand-over-fist. The excuse is, 'Well, it costs us \$125 million in research.' Well, I'm sure that during the first year of AZT, they'd already made up their \$125 million because I don't think it costs quite that much per tablet to make it."

Hoffman takes pentamidine, a drug used to combat *Pneumocystis carinii* pneumonia, and also changes the flavor of food.

"It helps very much in that it helps take care of the pneumocystis, but on the other hand, you could die of malnutrition because you don't want to eat anything when food tastes so awful," he said.

With treatment, and time, Hoffman said he will return to Columbia, possibly in the fall.

"If I build myself up this summer, and accommodations can be made in my workload, I'll be back," he said. "I may not be able to do everything I did, but on the other hand, I did more than I was hired to do."

"I'm not going to spend 10 days in a darkened room waiting for death to come," Hoffman said. "I'm going to go on and do the things I wanted to do and see the people I wanted to see. I'm going to enjoy the parts of life I have left, and who knows? Maybe I'll be too busy on the tenth day to drop dead."

Blood drive

Continued From Page 1

"Blood donations dropped considerably in '85 and '86," Folk said. He attributed the drastic decline in blood donations with the myth that a person can get AIDS by simply donating blood. "Because of the information that's been disseminated now, it's starting to go back up," Folk added.

Folk also attributed increased blood donations to the fact that donated blood is now being tested for the HIV virus.

"People are starting to donate again and believe in the program," Folk said.

Although blood donations have increased, there are still needs for specific blood types such as O positive and O negative which are always in demand, Folk said.

"We presently are trying to set up O drives," Folk said.

These drives would be set specifically for people with O type bloods and will be aimed at keeping down the demand for that type.

The fear of AIDS brought an increased number of "autologous donors," people who donate blood to themselves, to the centers, Folk said. In the event they should get hurt or become ill and require blood, they will not be given the blood of another donor, instead they will be given the blood donated to themselves.

This may seem like a good idea, Folk explained, but it has its problems as well. For example, if a person is injured in a car accident and requires immediate surgery. If the person has previously decided to receive their own blood, that person may wait as many as eight hours for blood to be processed for transfusion, Folk said.

"A person could die just waiting for their own blood," he said.

For this reason, a doctor's consent is needed for an autologous donor. People will usually give blood for themselves if dergoing some type of surgery, Folk

said. During the surgery, they will be given their own blood which has already been prepared.

Although much information about AIDS and how it is contracted has been disbursed, many people still don't know the facts.

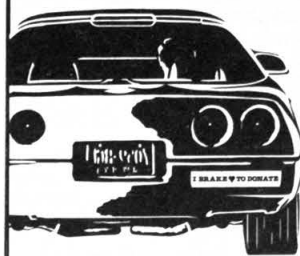
"That's why we had the AIDS Awareness Week the first week of May and then the blood drive May 12," Moore said.

He said that hopefully by doing things this way, skeptical potential donors would realize that donating blood would put them at no risk in getting the virus.

Donors should remember to eat breakfast before giving blood, Folk said. "And if they donate in the late afternoon, they should eat lunch," he added.

"Any donations made should be made from the heart," Moore said. Folk agreed. "Giving the gift of life is worth more than any dollar," he added.

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The bell tolls for Dunne

If you play, you gotta pay.

This is something George Dunne obviously forgot. The 75-year-old chairman of the Cook County Democratic Party admitted recently that he had sex with two of the women named in the charges against him by the Better Government Association and WMAQ-TV Channel 5. Had they not received jobs within the forest preserve jobs within weeks of these trysts, things wouldn't have been so bad.

He could have chalked up the hanky panky to loneliness, the result of the death of his wife in 1980. But now things aren't so simple because the link is quite obvious.

Yet has he forgotten the many sex scandals that have plagued other prominent figures within the past year?

Remember Jim Bakker, Gary Hart, the marines at the American Embassy in Russia and even more recent Jimmy Swaggart?

It is clear Dunne has not learned from other's mistakes.

Televangelists, politicians and military representatives all have a common link, they serve the public in some sort of way. And when you're in the public spotlight you become susceptible to a lot more criticism and are watched more carefully.

Although George Dunne has become somewhat of a pillar in Chicago's Democratic Party, he is fair game to the media just like all the others.

And since he has been a public official for 35 years, he should know better.

The media watches every move people like him make. Dunne should have known an escapade such as this would catch up with him eventually.

Dunne himself admitted to having shown bad judgement in involving himself with these women yet the damage is done.

And a similar sex-scandal outcome for Dunne this year seems inevitable.

Bakker lost his ministry, Hart lost out on a presidential bid, the marines lost their jobs and Jimmy Swaggart lost his audience.

Dunne, may be next in line by losing his powerful position.

Any way you look at it, this is a tremendous blow to his political image.

If the BGA and Channel 5 continue to dig up more evidence, they will also continue to dig Dunne's self-inflicted political grave.



Photo Poll

Did AIDS Awareness Week change your perception of the disease?



Norma Lawson
Senior
Journalism

"I'm not as scared as I used to be about it. Now I know better. It's given me information that I wasn't aware of. All the technical stuff they said about black women getting AIDS scared the heck out of me."

Laura Carlson
Junior
AEMMP

"I've already read a lot about it. I haven't seen any talks, I'm too busy."

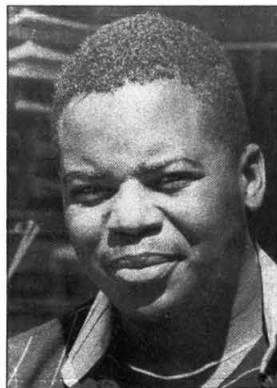


Josephine Russell
Freshman
Undeclared

"Not exactly because last semester I had to do a project on AIDS, so I was aware of the aspects of the disease. I was aware that it couldn't be casually transmitted."

Maurice Patterson
Sophomore
Radio

"It basically informed me. It's not so foreign anymore and I think it's important that people become more aware of the dangers of AIDS."



Say no to Nancy

The "Say No to Drugs" pet project of Nancy Reagan is a nice idea, but how much good is it really doing?

Commercials with eggs frying in a pan saying "This is your brain on drugs" are not going to successfully combat the drug problem in the U.S.

Neither is a "Say No to Drugs" spokesperson going into drug rehabilitation, but that's beside the point.

Let's face it, the "Say No to Drugs" parade route was not lined with students, it was lined with people our parents' ages, who've probably never smoked a joint in their lives.

My mother and I often discuss in vain the "problem with kids today."

"We didn't do dope every time we had a problem," is her main argument.

But then again, my mother didn't have \$15,000 (or more) in student loans facing her at the age of 22. Nor did she worry about paying the rent or buying a CTA pass. One week's pay went for rent, one for food, one for utilities and then a whole week's pay for entertainment.

At \$500 per month rent, you'd have to make \$24,000 a year, after taxes on that system. With pressures like these, who wouldn't want to escape life for awhile?

And the First Lady standing behind a podium wearing a \$1,500 dress talking to a group of wealthy women is also not going to solve the problem.

I'd like to see Nancy confront the problem by speaking in the basement of an abandoned warehouse where heroine addicts shoot up.

Preaching that drugs are bad is not the approach that will work. Everyone already knows it's bad, just like smoking and drinking.

The big problem with drugs is not peer pressure, but just plain curiosity.

Remember the first time you smoked a cigarette? You knew cigarettes had been linked to lung cancer but you just wanted to try it for curiosity's sake.

Many people, especially the young, are curious about the effects of drugs. After all, if so many people are doing drugs there must be something good about it is an understandable attitude.

Perhaps if we as a nation start an educational program about drugs in the first grade, the problem will be headed off.

This may seem an awfully young age to start drug prevention, but our children are not as innocent as we would like to think. The immensity of this problem needs drastic solutions at the very beginning.

The problem needs to be met before it starts, not after it's too late.

By Victoria Pierce

Letter to the editor

To the Editor:

Bert Gall, executive vice president of Columbia College, who was responding to a Chronicle reporter about next year's tuition hike, is the epitome of Reaganomics.

"In order to improve the quality of education, you must invest in such things as more faculty and library books," he was quoted as saying.

"Rising construction costs and a new computer system" also will seize student bucks.

As a student and consumer, I am concerned by this reported increase in next year's tuition rates.

If the law of supply and demand still holds, it would be wise for Columbia trustees to lower prices rather than raise them in order to attract more students.

The truth is that Columbia has a greater demand for its services and, therefore, can afford to raise prices; a phenomenon called "free enterprise."

But, in order to be fair, let's take a hard look at the current facilities and services. For the 1987-88 academic year, Columbia students forked over nearly \$2,500 per semester in tuition.

While this amount covers some basic educational expenses, it fails to meet the costs of maintaining campus housing (which Columbia lacks), adequate cafeteria facilities (which nearly all colleges offer at student rates), and a strong library program.

Also, Columbia staff are paid from our pocketbooks, which include the Records Office and Financial Aid Department. Both offices suffer from inefficiency and lack a basic understanding of students' financial and academic needs.

While I commend the library, it is still a poor resource for doing tedious research projects. Roosevelt is an alternative, but we pay for an adequate library system here.

We should know exactly where our dollar goes and hold the college accountable for their spending. We can't just sit back and take Gall's word for it.

Kelli Kirkpatrick
Junior
Journalism

Columbia Chronicle

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The Columbia Chronicle is the official student-run newspaper of Columbia College. It is published weekly 21 times throughout the school year and released every Monday.

Views expressed in this newspaper are not necessarily those of the advisor or the college.

All opinions meant for publication should be sent to the Chronicle in the form of a typewritten letter-to-the-editor.

Cartoonist draws attention to the importance of good work

By Anne Marie Obiala

One of the perks of being an editorial cartoonist is meeting super people, Dick Locher, a *Chicago Tribune* editorial cartoonist, said recently.

Speaking to the Journalism Department's Front-Page Lecture class on April 27, Locher recalled meeting with several famous people including former Secretary of State Henry Kissinger and President Ronald Reagan.

"In 1976 Jimmy Carter was running for the president and I couldn't resist putting him as Mr. Peanut," Locher explained. The phone rang and the voice at the other end said, "This is Governor Jimmy. I'd love to have that cartoon for the White House."

I said, "Sure, what bar are you in and I'll meet you." But it was Governor Carter, and being as positive and as firm as he was I couldn't resist to send him the cartoon.

In a later meeting at the White House, he did have this cartoon on the wall, Locher said, "I was quite proud of that."

Locher has been at the *Tribune* for the past 15 years. He won a Pulitzer Prize in

1983 and was a first place winner of the 1987 John Fischetti Editorial Cartoon Competition.

"A cartoon, by its nature, sifts the news items to their very essence of a small picture with just a few words," Locher said. "The best cartoons have no words at all."

Locher studied art at the Chicago Academy of Fine Art and the Art Center of Los Angeles.

"You have to learn spelling, history, social studies and it helps to learn how to draw if you're in my profession," he explained.

"But a good drawing will not save a bad idea," he continued. "You could have a good idea but a bad drawing; that is still flawed."

"As evidence, a lot of cartoonists that you see around the country really don't draw that well although they get their point across and show exactly what they want to say with the drawing," he continued. "If you're portraying George Bush, but he happens to look like Mario Cuomo, then you're in trouble."

Locher's work appears on the editorial and op-ed pages of the *Tribune* and is syndicated in about 150 newspapers. He also draws the Dick Tracy and Clout Street comic strips.

"In 15 years I've only had three cartoons rejected," he said. "A lot of times (the editor and I) agree and a lot of times we don't and that's the reason for editorial meetings," he continued. "We all have to agree so the editorial board can come out with a policy."

Locher said cartoons are effective because "we cannot do a cartoon with more than one theme."

"A cartoon cannot say, 'But, on the other hand,' " he explained. "I think it's effective and I wouldn't have it any other way."

In the area of editorial cartoons, Locher said that competition is fierce and it's important to have an individual style.

"You have to be sure you're not like someone else, because they can get someone else," he said. "You have to be unique."



Chronicle/Tom Holoubek

Dick Locher, a *Chicago Tribune* editorial cartoonist recalls Henry Kissinger asking for a cartoon of himself.

Two realities shown in photo exhibit

By Cassandra Smith

Two photographers from Columbia, one a student and the other a computer graphics teacher, have their work on exhibit in the gallery of The Chicago School of Professional Psychology now through June 24.

Mario Lopez's work is titled "In the Land of the Giants." Lopez, a native of Guatemala, is studying photography and graphic design.

"This photographic series is my first attempt to show what I had learned of the industrial giants in the United States as a young boy in Guatemala," Lopez explained.

Lopez' photos depict steel mills, showing the work yards and machinery. "What is shown is how I learned the greatness of this country and what has made it great," Lopez said.

According to Lopez, his first knowledge of the United States came during his grammar school years in the form of pictures in school text books along with statements about its farms, wealth and its great industries. While studying photography at Columbia he discovered the industrial areas in and around the city.

"Computations and Projections" is the title of instructor Wayne Draznin's exhibit.

His photos are visual images and computer images which show an exploration of realities. According to Draznin, his photos explore realities which coverage and diverge; realities which overlap and intrude on one another although they exist in separate spaces, separate times and separate minds.



Wayne Draznin

According to Draznin, his photo titled "Anxiety Closet No. 3" portrays a state of reality which reveals a different time and place. The photo, taken in his apartment, shows an array of midnight and royal blue which darkens the apartment. A portion of the closet is revealed through a bright color which shows the sleeve of a man's shirt with part of a man's face peering through the scene. The face is a photo of Draznin. He refers to this as transferring himself and explained the photo as things you don't understand.

"I got the idea from a cartoon where demons come out of a closet," Draznin said adding that the photo portrays and reveals mood.

The public is invited to view Lopez and Draznin's work Monday through Thursday, 8:30 a.m.-8:00 p.m. The Chicago School is located on the second floor of the Dearborn station at Dearborn and Polk Streets in historic Printer's Row.

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"Reunions" organizes classy parties for alumni

By Susan Tengesdal

As you page through the morning paper concentrating more on the eminent struggles of the day, your attention draws to the pile of mail sitting next to your Nutri-grain waffles.

Peeking between the gas bill and the Publisher's Clearing House Sweepstakes is an invitation bearing your name.

You put down your waffle and satisfy your curiosity.

"Could my cousin be getting married?" "Am I invited to the 20th anniversary of my dry cleaners?"

No.

Ten years have passed and your presence at the class reunion is requested.

Thousands of reunions take place in Illinois each year and a demand for creativity and organization has lead to a flourish in companies specialized in producing successful reunions.

Card tables set up in the gymnasium with the head cheerleader hosting the festivities are becoming an obsolete scene, moving towards convention rooms and elegant banquet halls in some of the ritziest hotels in Chicago.

One local company, "Reunions," capitalizes on its abilities to create such successful gatherings. Its client list has doubled since last year and continues to expand, according to Karrie Benjamin, publicity director.

"We become the somebody else that hopes to get it done," Benjamin said.

Any interested party can call "Reunions" at least 12 months in advance and give an overview of their ideas for the reunion. From that point, "Reunions," organizes the event from start to finish.

From the catering, banquet halls, hotels, decorating and printing invitations to computerized searches for classmates and blowing up the last balloon, "Re-

unions" takes over and even attends the reunion.

"We want them to feel they are a guest at their own party," Benjamin explained.

David Rosenthal, a 1977 graduate of Niles West High School, attended a company organized reunion last year.

"I was expecting some tacky gathering, but the catering and entertainment really surprised me," Rosenthal said. "I had more fun with my classmates at the reunion than I did at my Senior Prom."

The financial burden of trusting an outside party with your reunion may hinder excitement but surprisingly, "Reunions" can organize your event at about the same price if you planned everything yourself.

Due to "Reunions'" in-house printing facilities, 41 full-and part-time employees and a growing client list, a low-budget reunion is possible.

Of course, the planners can book the Westin Hotel, have dancing at the Starlight and provide limousines for the guests adding up to a small fortune for each ticket holder, but "Reunions" advises to conform to your financial needs.

"For 12 months, the financial risk is on us," Benjamin said.

"Reunions" places deposits on banquet halls and other related parts of the event until the money accumulates from the ticket fees. If the reunion folds, the company takes the fall.

Starting a business on this market is easy to break in to, but competing with other businesses known for reliability and reputation can discourage profits.

So rip open that invitation and confirm your reservations for a thriller-packed weekend at a reunion designed by your local reunion-planning company.

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"Dill Pickle" is a sweet treat, despite sour appearance

By Victoria Pierce

From the brown, paint-chipped, 20-foot ceiling to the worn brown leather booths and scuffed tile floor, the Dill Pickle Deli gives off the comfortable air of timelessness.

It seems as though the place has always been exactly as it is now and will always remain the same.

In actuality, the Dill Pickle Deli, 24-1/2 — 26 W. Van Buren St., has been serving some of the city's best corned-beef sandwiches for 29 years. And it looks nearly the same as the day it opened.

Unfortunately, when the new central library is built the Dill Pickle Deli will be torn down along with half the block between Plymouth and State Street.

The minute you walk in the corner door the lack of decor is striking, along with the 20-foot long, five-foot high, well-stocked deli counter along the right hand wall.

The Dill Pickle offers everything from corned-beef for \$3.65 to egg salad for \$2.45. It's not exactly inexpensive, but every sandwich is served with a bag of chips and a fat dill pickle slice.

And the people working behind the counter really know how to make a sandwich.

Martha, a grey-haired, aproned lady, has worked at the Dill Pickle Deli for 24 years. When you ask her to make a roast beef sandwich on wheat with lettuce and a little bit of mayonnaise, you get a good two inches thick of tender roast beef on fresh wheat bread with crisp lettuce and just a little bit of mayo.

Ron Jacobson has been greeting customers with a smile and "What can I get you today?" for five years and will continue to do so wherever the Dill Pickle relocates in the Loop. He makes a tasty tuna salad sandwich. He even serves it with a fork because there's too much tuna for the roll. On a kaiser roll with a .75 cents side order of American or German potato salad, it makes a meal.

The Dill Pickle also serves hot homemade soup all year long. The vegetable soup is the best at \$1.35 for a large bowl or \$1.00 with any sandwich.

In a separate, but same size room next to the deli is the bar. It was added on about 15 years ago, according to owner Ira Omens.

During lunch, many business executives in three-piece suits can be seen eating a hearty sandwich while watching "All My Children" in the booths that have old fuzzy-pictured black-and-white TVs. Recently the bar added a 45-inch giant color TV screen so patrons could watch Chicago sports teams.

Breakfast is served. Eggs, bacon and almost any other breakfast food you'd want is served, but the coffee is the best thing about the morning meal. Served scalding hot in large mugs, it's the kind of cup of coffee you feel in your fingertips after the first sip.

About 40 percent of the deli's business is catering Jacobson said. The specialty is a Lazy Susan for 10 to 10,000 people \$4.75 per person.

The restaurant has been a filming sight for seven movies throughout the years Omens said. Chicagoans are very



Chronicle/Glen Guichard

Widely filmed "Dill Pickle" at 24 1/2-26 W. Van Buren still retains its charm and provides heaping portions to all patrons.

familiar with Carri Fisher blowing up the building where John Belushi and Dan Akroyd stay in "The Blues Brothers." If you look closely the building on the left is The Dill Pickle Deli.

Most recently, John Travolta filmed scenes from his new movie, "The Tender," in the upstairs of the building.

Even though the deli will be torn

down in three years to make way for a park, the Dill Pickle is still a perfect place to get away from school and enjoy a hot cup of coffee and a sandwich. It's one of the few places in the city where they know their customers by name.

The regular patrons seem confident The Dill Pickle will never be "discovered" like other elegant and stream-

lined delis in the city. There has never been a sense of urgency to change to meet today's glass and chrome standards.

The restaurant's hours are 7 a.m.-6:30 p.m. Monday through Friday and 8 a.m.-4 p.m. Saturday. The bar is usually open until 7 p.m., sometimes later depending on the action.

Irish singer strums new beat

By Matthew Kissane

Twenty-one-year-old Irish singing sensation Sinéad O'Connor is touring the United States to promote her highly acclaimed album "The Lion and the Cobra." And in a recent show at the Cabaret Metro, she showcased two new songs as well.

She has been called "A rare breed," "genius," "the female Peter Dinklage" and the "darling of the alternative scene," but O'Connor prefers not to categorize herself. Nobody else seems to want to categorize her, either—splitting atoms is a much easier task. Unlike countrymen mentors U2, known for their stand on individuality, she cannot be called rock, traditional, soul or country.

The album progresses through a series of twists, which come out to us as songs, ranging from American folk influences to the dark, eeriness of New Music. Her beautifully bent notes have been compared to Joni Mitchell, done in such a way that it makes one wonder if the vocal style is humanly possible. The same thing was said about the piano style of Thelonus Monk almost 40 years ago.

Many European musicians incorporate their favorite musical styles into their music. The Rolling Stones used Muddy Waters and the Howlin' Wolf, the Beatles used Carl Perkins, Van Morrison used Ray Charles and just about any group from the late seventies used the Velvet Underground. But O'Connor, lauding "Hip-hop" a musical style known to its homeland as rap, doubts that it will fully come out in her music. She has collaborated with New York rapper M. C. Lyte.

"It doesn't sound so good in an Irish accent," O'Connor mused. "(The next album) might include some elements of it, but I can't really put on a New York accent."

Her music has received reluctant acceptance in the land she left for musical freedom.

"At the beginning they were very slow to receive it," she said, "because

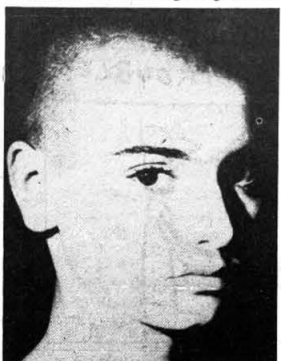
it's not, and I'm not, anything like they've experienced before as far as Irish women musicians were concerned. They were quite patronizing about it."

"Once it started doing well in Britain, which is always the case, they began to become proud of it," she added.

She now feels that the Irish press, known for their conservative rock and roll tastes, praises her more for her international celebrity than for her artistic accomplishments.

That exposure gave her the chance to put her own songs about her life experiences on record.

She has been handling the guitar for



Sinéad O'Connor

five years and feels it is the most difficult part in writing a song.

"I only know about five or six chords," she said.

The radical change in her life over the last two years has taken a toll on the young singer, but judging by her show at the Metro, she keeps intact the ability to describe her patented notes.

"(The tour) is hectic," she said. "But it's a nice hectic. I like hotels and I like travelling to a lot of places. I don't miss home, but I miss sleeping."

Her infant son, Jake, is accompanying her on the tour. She describes him as the most beautiful thing that exists in the world.

"Having a baby certainly gives you something to appreciate the value of

life," she said.

"Jackie," a slowly building vocal track, opens the album. The song climaxes with O'Connor's chorus that includes uncharted notes. Following is a heavy dance favorite, "Mandinka," on which O'Connor plays guitar.

"Jerusalem," the strongest track, features her unique ability to switch vocal channels in a split second.

O'Connor doesn't seem to realize how much of an impact her vocals have toward the conventional music scene.

"I don't know what progressive rock is," O'Connor explained. "I don't think I'm original or doing any kind of music that is blasting the boredom."

Shattering the boredom has been the flint that sparks O'Connor's creative genius. She was born and raised on the conservative, tough streets of Dublin, where many youths have succumbed to heroine and suicide to escape the deadlock of hard work and Catholicism dealt by their parents. The bright, young O'Connor found school boring and spent much of her time writing songs and poetry to express her dissatisfaction.

"I think children and adolescents write poetry because they're miserable," she said.

She found the music scene in Ireland to be sexist and one-sided—in the direction of traditional, not popular, music. She wrote the song, "Take My Hand" for In Tua Nua at 14 and continued life as a normal, Irish teenager in various female role jobs before moving to London in 1985 at the request of a record representative.

The shy, bored teenager took on her self-made identity by shaving her head and putting her dramatically beautiful bent-notes on record.

She was discovered in London by a professional guitar player called The Edge, a man with his own patented style, and was recruited for the vocal of his soundtrack to the film "Captive." Her major record debut was a song called "Heroine," an Edge song dealing with the horrors of the drug.

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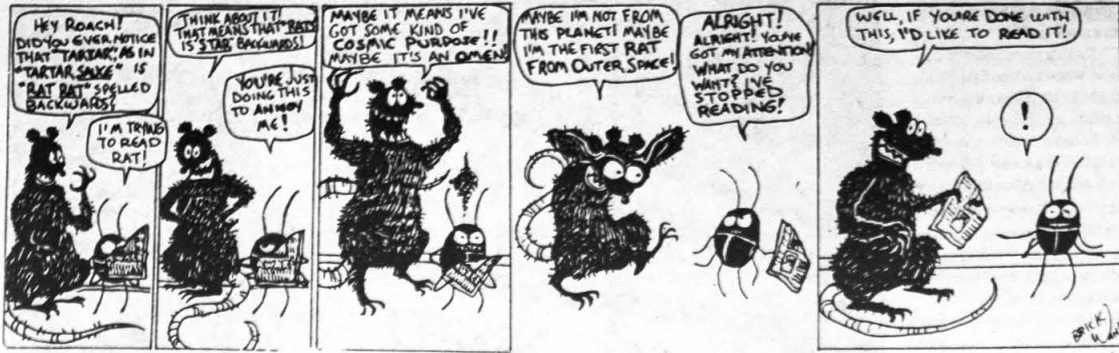
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Modern Voodoo



Old Style

Continued From Page 12

pany, Inc., the Old Style Marathon in Chicago has been acclaimed as one of the fastest marathons in the world. Chicago has also set a record for the fastest women's finish time in the world, Bright said.

In 1985, Steve Jones of Great Britain completed the marathon with a course record of 2:07.13 and Djama Robleh of Djibouti finished a record second with 2:08.05. In the women's, Joan Samuelson of the United States finished with 2:21.21, an American record, followed by Ingrid Kristiansen of Norway with a 2:23.05 time and Rosa Mota of

Portugal finished fifth with a 2:23.29 time.

In 1986 there were 12,242 registered runners from 50 states and 62 foreign countries.

According to Sheri Johnson, Media Coordinator, this year's marathon is expected to receive more than 12,000 participants.

The record-setting marathon will run a 26.2 mile course that will begin at Daley Plaza.

Heading northeast, the race will continue along Chicago's Magnificent Mile. Continuing its course, the race will follow along some of Chicago's ethnic neighborhoods.

The marathon runners will pass through Chinatown, Little Italy, Pilsen, Greektown, DePaul, Lakeview and finish the 26.2 mile course in Lincoln Park.

This year's winner will receive

\$50,000 plus bonuses and other athletic training incentives.

The Old Style Marathon will begin Sunday, Oct. 30, at 10:00 a.m. The deadline for entry is October 1, 1988 and the marathon is open to all runners 18 year or older. The entry fee is \$15 for runners and \$5 for runners 60 and older.

All entrants will receive a race packet, an official Old Style '88 t-shirt and a goody bag.

Race director Pete Kozura believes the Old Style Marathon will be one of the biggest events ever held in Chicago, with an expected one million spectators.

Anyone interested in receiving an application should send a self-addressed stamped envelope to The Old Style Marathon Chicago '88, 223 W. Erie St., Chicago, Illinois, 60610.

For further information, call the marathon headquarters at 951-0660.

APBA

Continued From Page 12

Seitz developed every player card himself, based on a strict formula, for more than 30 years, until he taught it to Frederick Light, his only assistant.

Deliberate elusion of commerciality keeps the APBA Company one of America's best secrets, unlike more commercial games like Strat-O-Matic. The game is available only through mail service.

"Word of mouth is a big factor," Seitz said. "Some people have been playing the game for more than 30 years and continue to buy each season."

"Selling directly to the customer is more profitable than wholesale."

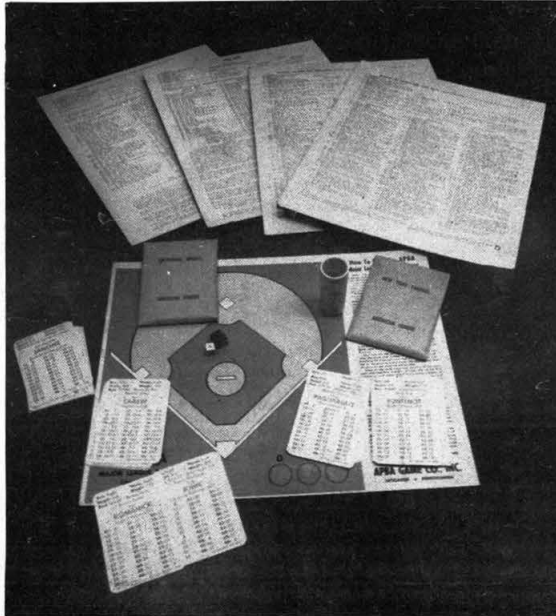
Game owners receive order forms and flyers every January for game cards representing the previous professional season. Delivery is guaranteed by April because the mail traffic to the Lancaster, Pa. company is heavy. Business increased 11% last year.

Seitz delivers the game to people at just about every college in the country. Median age for players is 26. APBA's darkest side is told by college students who had to lock the game away to keep it from flunking them out of college and by kids whose parents steal the game in the middle of a heated season for the same reason.

The game became computerized in 1985, following a poll of owners, and it has continued to be improved, changed and added to.

Several years ago, Seitz introduced the baseball "Master Game," which brings the basic plays down to such details as a runner's chance of making a base on a sacrifice fly compared to the outfielder's arm.

Seitz also introduced, as a business move, a concept called "The Original Franchise All-Stars," in which the 25 greatest players in the history of each



The APBA baseball game features individual cards for each player, whose output are based on a dice roll.

original baseball team were gathered in one APBA "season."

"That was one of the dumbest things I ever did because it is very unrealistic," Seitz said. "I am naturally affected by the business, but one customer cannot force me to bring in something new."

Seitz never thought his game would become the obsession of so many people.

"I can't get excited about it any more," Seitz said. "I don't even think about the size of it."

"Baseball is the most popular sport in the country," he added, "and it's my most popular sport."

"Baseball is a statistical sport. People don't quote stats from football like they do to baseball. The baseball rules are also structured the same since 1905," he concluded.

Sports Trivia

- Who has the most rebounds in NBA playoff history?
 - Kevin McHale
 - Bill Russell
 - Moses Malone
 - Wilt Chamberlain
- What did Frank Robinson bat for his first year as an Oriole?
 - .248
 - .352
 - .271
 - .316
- What teams did Frank Robinson manage before the Orioles?
 - Cincinnati and Cleveland
 - Cleveland and San Francisco
 - San Francisco and Oakland
 - Oakland and Pittsburgh
- What does the Greek word gymnos mean?
 - athletic
 - sweat
 - naked
 - jump
- What is the distance record for a men's outdoor frisbee toss?
 - 375 feet
 - 500 feet
 - 300 feet
 - 785 feet
- What college basketball writer first called the 1982-'83 University of Houston basketball team the Phi Slamma Jamma Fraternity?
 - Tommy Bonk
 - Terry Boers
 - Grantland Rice
 - Dick Vitale

Answers: 1) b, 2) d, 3) b, 4) c, 5) b, 6) a

Dear Readers,

I regret to say there were some mistakes in last week's Sports Trivia.

In #2, the New Jersey Devils should have been added to the list because they are the answer to the question. "What current NHL franchise was known as the Colorado Rockies?"

In #9, the answer should have been both "c" and "d," the Philadelphia Flyers and the Los Angeles Kings.

All answers to this week's trivia have been checked and updated. Again, I regret the errors.

Matthew Kissane

Weekly Schedule

	MON.	TUE.	WED.	THUR.	FRI.	SAT.	SUN.
CUBS	LA 3:05	LA 1:20	SD 1:20	SD 3:05	At HOU 7:35	At HOU 12:20	At HOU 1:35
SOX	At BAL 6:35	At NY 6:30	At NY 6:30		TOR 7:30	TOR 6:00	TOR 1:30

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ramifications of
Victor Frankl's
"Existential
Vacuum."

And you're
still smoking?

Jordan baptizes Stadium with playoff records

By Matthew Kissane

Two hard-fought early playoff victories in the five game series against the Cleveland Cavaliers may give the Bulls time to relax and heal for the Detroit Pistons this week.

Although Michael Jordan complained about a head cold going into the April 28 playoff opener against the Cavaliers, who were 3-3 against the Bulls during the season, he predicted a Bulls' triumph in four games.

It was a strong prediction, considering that Jordan was the only Bull the writers gave an edge over Cleveland to, knowing that he had to score more than 40 points to lift the team and that he was sick.

Things like that don't seem to keep Jordan from driving the team's score. He eluded guard Craig Ehlo and the Cavaliers to score 50 points in the first game, strain a knee and return the next game to score 55.

Jordan had averaged 38.2 points versus Cleveland, including a 52 point performance on Dec. 17 and a 46 point performance on Feb. 21.

With Sam Vincent's knee aching, Horace Grant's ankle sore from twisting

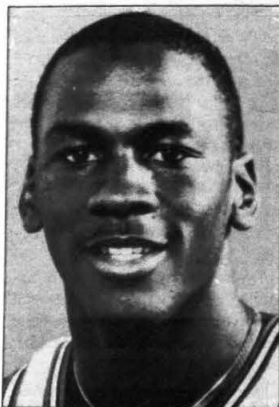
it in the last regular season game with Cleveland, Charles Oakley's back hurting and coach Doug Collins' stomach erupting all week, the Bulls had added pressure from stadium fans and book-makers.

"There is some pressure in having home court advantage and being favored," Collins told Lacy J. Banks in the April 28 edition of the Chicago Sun-Times. "But it's the kind of pressure I like."

So the Bulls, six of whom have less than four years playoff experience, took the court that Thursday night and marked off the first of three needed wins against the Cavs.

The Bulls started the game slowly, either chasing or tying the Cavaliers on several occasions, with Vincent hitting 11 points in the first period. They were down 77-75 when they came back with 14 unanswered points to ice the lead.

During the spurt, a crowd of 18,676 was frightened and angered when Jordan strained ligaments in his knee while trying to convert a court-length pass from Oakley into a lay-up. A foul by Ehlo aborted the attempt and sent Jordan to the floor, causing a steaming crowd to overheat. Jordan later ab-

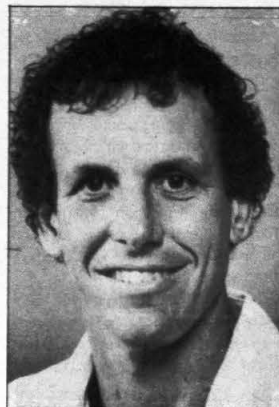


Michael Jordan

solved Ehlo, calling the play a part of the game.

Continuing the spirit of the series, Oakley retaliated on the next possession by putting an elbow on Ehlo's chest.

Jordan came out of the 104-93 victory with a Bulls' regulation game point record. He had 63 points in a double-overtime loss to Boston in 1986. He also set or tied five other records, some of which didn't last three days.



Doug Collins

Jordan was 19 for 35 from the field, 12 for 12 from the stripe and racked up seven assists and two steals. Vincent followed up with 17 points, assisted by Oakley's 14 points and 15 rebounds, Grant's eight points and 10 rebounds and Dave Corzine's six points and 11 rebounds.

The Cavs were led by four starters in the defeat—Ehlo (21 points), Sanders

(18 points), Nance (17 points) and Price, who was held by Vincent and John Paxson to 17 points.

Just three days after the Bulls marvelled about Jordan's dominating performance, he rewrote the records before the ink could dry in the books by setting or tying 14 records.

He scored 55 points in 44 minutes, all except four of them necessary, in the Bulls' 106-101 victory Sunday before leaving for Cleveland.

Again, Cleveland made the Bulls chase early on, establishing a 36-23 lead. The Bulls didn't take any kind of lead until the third quarter.

However, with a 101-100 deficit at 1:14 in the last quarter, the Bulls chalked up six straight points, four by Jordan. The Cavs played a tough, physical defense that caused Grant to hit the floor late in the fourth quarter, which resulted in two final-second free throws.

Even with the Bulls tightening defense, it is hard to convince their Eastern Division opponents that the Bulls have a lot more than Michael Jordan. The way the games have been going, Jordan will have to protect himself in traffic to keep up the Bulls' boards.

Locker Room Lines by Matthew Kissane



My ambition as a baseball writer has been spirited by many factors, the most profound being that I truly love the sport. But I have deep baseball convictions that constantly prove my need for a soapbox and now I am singing my own redemption song.

I am a White Sox fan in a Cubs family that lives in a Cubs neighborhood of a Cubs city. People have said that it is the youngest child, especially of a large family, who always becomes the rebel. I agree. I am the black sheep—the one who pushes mom and dad too far, the one who does things the others couldn't get away with. But that's not the reason for my baseball preference.

If I had to sit in a psychiatrist's couch and tell him why I am a Sox fan, I would say because the first great baseball team I could remember was the 1972 White Sox. I was six years old and loved Dick Allen and Wilbur Wood. I loved Harry Caray, Comiskey Park and The Sox uniforms. I even liked the name "White Sox" better than "Cubs."

Although I attended Wrigley Field more often than Comiskey Park and watched more Cubs' games than Sox on T.V., I kept my loyalties to the South Side. I suffered a lot of discrimination.

The kids on my little league baseball team made me go to the back of the line at the drinking fountain and pushed my face in it, calling me a stinking Sox fan. My coach put me in right field and batted me ninth.

My teammates would cheer to the opposing pitcher, "Hit him." The pitcher would throw at my head and the umpire called it a strike. When I hit a home run, teammates slapped my face instead of my hand. Now people ask my why my nose looks the way it does.

A parish priest called me depraved. My grade school principal told my parents to send me to a counsellor because I got an F in geography because I thought I was a South Sider.

The rest of my teachers checked me for tattoos and chipped teeth until I said that I was from Edison Park.

In 1977, when the Sox and Cubs spent the summer in first place, tension mounted. My best friend stole all my baseball cards and put a burning "C" on my lawn. Then he told me that Chet Lemon stunk.

It was clear that the Sox really had the better team that year and a neighborhood friend dropped his fists and converted. Together we faced the vicious Cubs world and licked each other's wounds.

During the late Seventies I stepped over the ultimate line of treason by becoming a St. Louis Cardinals fan. I was able to get double satisfaction when the Sox and the Cards won.

But every time I went to a Sox game with a Cardinal hat on, somebody would yell obscenities at me. I would explain that I was a Sox fan that liked the Cardinals because I loathed the Cubs.

The experience was partially responsible for my growing up. I learned to drink beer, dip tobacco and worry about necessary things.

I now hold such liberal beliefs as raising taxes, funding education, and keeping our troops within our boundaries. I like to wear tomorrow's clothes, listen to exotic music and dance at the Smart Bar. I believe in the United Nations' Declaration of Human Rights, women's rights, South African's rights and Australian aborigines' rights.

But you cannot take the White Sox away from me before I die. I've sewn them over my heart and I will cry with them when they lose and cheer with them when they win.

Mr. Reinsdorf and Mr. Einhorn, please keep the White Sox in Chicago. I do not want to become a Confederate, or worse, a Cubs' fan.

Old Style hops to rescue city's 1-year race thirst

By Tanya Bey

The city is back in the running after a one-year suspension of the annual Chicago Marathon.

After several years as chief sponsor of the Chicago Marathon, Beatrice Foods discontinued their endorsement.

According to Gary Beckner, director of Corporate Relations, when Beatrice began as chief sponsors of the marathon, they had a set series of objectives which they felt were met.

"Our objectives were to help the marathon get started and raise money," he said. "We felt that, by 1986, we had accomplished all those objectives."

According to Beckner, Beatrice plans to move on to other organizations and programs and continue sponsorship elsewhere.

Beatrice Foods began as sponsors of the Chicago Marathon in 1978 and has been the race's chief sponsor for eight years.

After a one-year suspension, G. Heileman Brewing Company, Inc. announced they will become chief sponsors of the Chicago Marathon.

According to G. Heileman Brewing Company's President and Chairman of the board Russell Cleary, when they realized the Chicago Marathon was at

threat of being lost, Old Style came forward as sponsors to ensure Chicago that it wouldn't lose such a great sport. G. Heileman Brewing Company plans to contribute over \$3.9 million in the next three years to ensure the continuation of the marathon.

According to Cleary, Old Style wanted to sponsor the marathon was be-

cause Chicago has been very supportive of them.

The Chicago Marathon is in its 11th year and has been a main attraction for several athletes all over the world.

According to Bob Bright, executive director of G. Heileman Brewing Com-

Continued on Page 11



Marathon Chairman Lee Flaherty, Mayor Eugene Sawyer, G. Heileman, President Russell Cleary and LaCrosse, Wisc. Mayor Patrick Zielke unveil plans for this year's race.

APBA owners control the boards

By Matthew Kissane

It is almost every American boy's dream to become a Major League baseball player. Since the population boom following World War II, that dream has become more difficult.

It is common among humans to strive, or at least desire, beyond their dreams. Even more than wanting to play major league baseball, most people would love to coach or ultimately own their own ballclub.

J. Richard Seitz, owner/founder of the APBA Game Company, provided the solution to that seemingly unreachable fantasy for thousands when he marketed his board game in 1951.

APBA reproduces, through a dice roll, the actual performance of each competitor of every baseball, football, golf, basketball, harness racing and

bowling season on individual players' cards. Owners of the game are able to trade players any way they want, draft all-star teams or simply replay a season to achieve realistic results.

It has the power to answer such questions as, "How would the Tigers have done in 1984 if they didn't acquire Willie Hernandez?"

The result is an almost monopolizing business that draws a cult following that includes David Eisenhower, George Bush, the late Seattle Mariners owner Danny Kaye and former pro pitcher Jim Kaat. APBA has been enshrined in the Major League Baseball Hall of Fame and the Smithsonian Institution.

The APBA cult includes thousands from different countries, but Seitz does not disclose census information because, like any board game, several people may play one owner's game.

There have been three major APBA conventions, drawing up to 700 people. Serious leagues are run among APBA players in all states and an official publication, the APBA Journal, is published monthly with a circulation of 3,300.

Seitz also knows of a league in Philadelphia composed of politicians, lawyers and stockbrokers.

"Bush's son called me with an offer to purchase the company," Seitz said. "I told him that he had to give me twice the company's worth."

Seitz developed APBA baseball during his high school days for personal use among his friends. They ran a league called the "American Professional Baseball Association" and the acronym stuck, although the name has been discarded.

Continued on Page 11